





Crochet Edging for Infants' Linen, etc., Figs. 1-4.

Fig. 1.—Crochet edging cross-stitch as follows: Make a foundation of 15 ch. in a ring by means of 1 st. (4th st. edging), and crochet in the following ten stitches of these 12 st. (single crochet), then 8 10 ch., and repeating 1 st. in the round of the 12 st. in the following eight stitches of the chain-stitch ring thus formed work 12 st., and repeat



CHROMATIC WITH POINT LACE EMBROIDERY.

For design and description see Supplement, No. XXV, Fig. 10.



Fig. 1.—CROCHET EDGING FOR INFANTS' LINEN, ETC.

quire foundation: 1st round.—Entirely so (double) in each stitch of the former round. 2d round.—1 ch. (single) side 1 st., in the following four stitches of the former round, 3 st. (double) in the following stitches of the 1st round; these two stitches are worked off together. 3d round.—Always alternately 1 st., 5 ch., passing over two stitches. 4th round.—1 st. in the middle stitch of the following chain-stitch edging, 2 ch., 3 st., in the middle stitch of the following chain-stitch edging, 2 ch., and repeat from 2d.



Fig. 2.—CROCHET EDGING FOR INFANTS' LINEN, ETC.

For pattern and description see Supplement, No. VII, Figs. 6 and 7.

7th round, which are worked with white cotton, always repeat 1 ch. in the following stitches of the round before the last after every 2 st., so that the pattern of the 6th shall be alternated. 10th round (with white cotton).—1 st. in the two stitches of the former round, 3 ch., 2 st. in the same stitch in which the st. was crocheted, pass over two stitches of the former round, and repeat from 4. Lastly, crochet another round of st. on the foundation stitches, always putting the needle through the back vein of the stitches. This is with white cotton.

Fig. 3.—Crochet this edging on a foundation of the regular length as follows: 1st round.—1 ch. in each foundation stitch. 2d round.—Always alternately 1 round ch. (always leave two stitches space between the two upper and the two lower veins of them), 7 ch., passing over two stitches of the former round. 3d round.—1 ch. in each stitch of the former round. 4th round.—Always alternately 3 ch., 5 ch., passing over three stitches. 5th round.—1 st. in the following 1 chain of the former round, 10 ch., passing over nine stitches of the former round, and repeat from 4. 6th round.—22 st. in the round (the regular length) of the following edging through round back of the crocheted scallop; 6 ch., then in the 11th st. of the following edging by means of 1 st. in such a manner that the chain-stitch scallop lies over the single crocheted scallop. 7th and 8th rounds in the manner shown by the illustration. 9th round.—22 st. in each chain-stitch scallop of the preceding round.

Straw Round Hats, Figs. 1-10.

See illustrations on page 357.

The given illustrations show the different styles of straw hats, partly with and partly without trimming.



DIAGRAM OF LADIES' SUMMER DRESSES, SHOWING POSITION OF FINISHES.—[See Double Page.]



Fig. 1.—CROCHET EDGING FOR INFANTS' LINEN, ETC.



Fig. 2.—CROCHET EDGING FOR INFANTS' LINEN, ETC.



Fig. 3.—CROCHET EDGING FOR INFANTS' LINEN, ETC.



Fig. 4.—CROCHET EDGING FOR INFANTS' LINEN, ETC.



Fig. 5.—CROCHET EDGING FOR INFANTS' LINEN, ETC.



Fig. 6.—CROCHET EDGING FOR INFANTS' LINEN, ETC.



Fig. 7.—CROCHET EDGING FOR INFANTS' LINEN, ETC.

Fig. 1.—RODENT HAT OF BLACK ENGLISH STRAIN, WITH VERY LOW CROWN. The front is trimmed, in the manner shown by the illustration, with lace on both sides, which is laid in two places lying against, and with a ruche of two rows of lace placed in the same manner, with the straight edges together. The scarf of figure 1 is laid in seven-eighths of a yard long and five-eighths wide, rounded off on the bottom, and trimmed around the edge with lace four-



CHROMATIC WITH POINT LACE EMBROIDERY.

For description see Supplement.



Fig. 1.—CROCHET EDGING FOR INFANTS' LINEN, ETC.

which is edged with lace. On the under rounded edge, at the distance of five inches from one side, keep the wool in the manner shown by the illustration, by laying it in several places, and setting on a bow of black gros grain ribbon two inches and a half wide. Leave the edge of the hat with lace four-fifths of an inch wide. A black feather and a spray of roses on the right side of the hat complete the trimming.

Fig. 2.—BLACK STRAW HAT. This is a Tyrolean hat of soft black straw (see Fig. 1). Wind the crown, in the manner shown by the illustration, with a line laid of black velvet three inches and a half wide. On the right of the front is a wing-shaped feather sprig of short black and long light yellow feathers, which are arranged on a piece of foundation lined with silk. The reverse is bound with a blue strip of black velvet, and the hat is finished on by means of an elastic cord.

Fig. 3.—BLACK HAT OF YELLOW ENGLISH STRAIN, in the Tyrolean shape shown by Fig. 1. The trimming consists of a scarf of light blue crepe de Chine, which is wound around the crown of the hat, and hangs down behind; in addition to this are several long black feathers and a tail of short blue feathers on the left side of the hat. Finish the edge of the crown with a ruche of blue gros grain ribbon three-fifths of an inch wide. Finish the hat with an elastic cord.

Fig. 4.—ITALIAN STRAW BOWED HAT. This hat is particularly designed for young girls, and has a wide brim and very low crown. The trimming consists of a wreath of convolvulus and leaves. Finish with a scarf of yellow ribbon three inches and a half wide finished on the right side with a bow, which is to be placed down to the hair.

Fig. 5.—LONDON BOWED HAT. This hat is trimmed with black gros grain ribbon two inches and a half wide, which is partly wound around the crown of the hat and partly lies on it; it is tied in loop behind, and hangs down in long ends on the left of the hat in a bow of daisies bound with a bow of the gros grain ribbon.

Fig. 6.—GRAY SPILT STRAW BOWED HAT. The edge of this hat forms a ruche, as shown by Fig. 8, which gives the hat without trimming. The trimming consists of a tail of gray velvet, two inches and a half wide, wound around the crown of the hat, and a gray feather, bound on the left side with a bow of the gray velvet. Edge the crown with a gros grain ribbon.

Fig. 7.—ENGLISH STRAW BOWED HAT. This hat is trimmed with black gros grain ribbon two inches and a half wide, which is partly wound around the crown of the hat and partly lies on it; it is tied in loop behind, and hangs down in long ends on the left of the hat in a bow of daisies bound with a bow of the gros grain ribbon.

Fig. 8.—OVERSEA CARP BOY HAT. This hat is made of straw, with a wide brim and very low crown. The trimming consists of a wreath of convolvulus and leaves. Finish with a scarf of light blue crepe de Chine, which is wound around the crown of the hat, and hangs down behind; in addition to this are several long black feathers and a tail of short blue feathers on the left side of the hat. Finish the edge of the crown with a ruche of blue gros grain ribbon three-fifths of an inch wide. Finish the hat with an elastic cord.

LECCA CARBONATE.—BLACK.

[See Fig. 10 on Double Page.]

For pattern and description see Supplement, No. XII, Fig. 10-15.

For pattern and description see Supplement, No. XII, Fig. 10-15.



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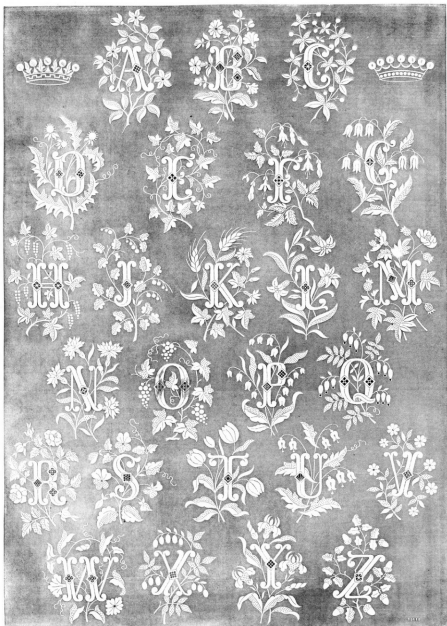


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ALPHABET WITH VIGNETTES AND CORNERS FOR HANDKERCHIEFS, ETC.

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CHRISTINE NILSSON.—(See Page 124.)



ALMAS, THE EGYPTIAN QUEEN OF EGYPT.

ADELINA PATTI.

ADELINA MARIA CLORINDA PATTI is the daughter of an Italian father and a Spanish mother, and was born on the 10th of February, 1841.—Both parents were dramatic vocalists, and her mother was indeed a singer of some celebrity—being well known by her first name, *Barilla*—until the death of her daughter *Adelina*, when she retired from her voice. This retirement, as well as some money losses, obliged the family to come to America, and here it was that *Mademoiselle Patti's* career as a public singer began. *M. Strakosky*, her teacher-in-law, had recognized her vocal ability, and gave her instructions in the art, by which she so well profited that when she was no more than seven she appeared at a public concert, and was of course much noticed; and the success of this appearance induced *M. Strakosky* to make a tour with his pupil through the principal towns of the United States. At the end of two years, in the course of which these hundred concerts had been given, the child was withdrawn from public performances; and it was devotedly imagined that she was fated, like other infant prodigies, to an after-life of inglorious obscurity.

But this retirement was voluntary, and the purpose of study and preparation for the dramatic career for which the character of her genius had evidently fired her from the first. On November 18, 1859, she appeared at the Italian Opera of New York, as *Lucia*, with much the same result as when she presented herself to an English audience two years later in "*La Sonnambula*," and what was every opera-house, except the ex-

traordinary young, most successful. At *Andra* walking on the plank, as *Scaramia* who did not read the poem, as *Adelina* flinging with the victim *Don*, as *Isolina* before marriage turned her into a neglected creature, as *Scaramia* preceding *Don Pasquale*, she claimed her audience again and again; and when her triumphs have been enumerated what remains to be said? From that opening night, when the unknown singer, almost unobserved, came before us, the incidents of her life have been no less than a novel. It has been a life of constant success, of crowded audiences, of triumphant progress from capital to capital, culminating in what may be called the dinner of diamonds at 80, Petersburg. In this slight record, however, we must not pass over its total silence that episode that generally grows the last page of a novel, and which depicting opera-givers thought would deprive those of their heroines. Her marriage with the Marquis de *Cervantes* made her a member to some people, but to the great general public she is and will ever be *la Patti*.

ALMAS.

THE Egyptians are traditionally fond of music and song. Representations of musical instruments are found on the Egyptian obelisks and tombs, which date from 3421 years before Christ; and the art of music and measured recitation of song are found on the monuments since the Egyptian time. The modern Egyptians, from the Valley to the mountain fields, are almost constantly fond of music and song—that is, the Egyptian music and singing. The Eg-



ADELINA PATTI.

HARPER'S BAZAR.

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Clothes-Bag with Soutache Embroidery.

Two clothes-bag in pairs of white corded pique. It consists of four pieces, joined at the bottom and joined together. On each of these pieces is set a piece of pique undecorated with soutache. These pieces form pockets on the outside of the bag, the upper edges of which are covered with undecorated flaps. The edges of each part of the bag are worked with crystal-lobes, by means of which the parts are held together with red soutache. The soutache ends are tied in a knot at the middle of the bottom of the bag, and covered with a tassel of red worsted. In this way the bag can be taken apart previous to washing. From Fig. 27, Supplement, cut one piece in full size, and one piece from the under edge of Fig. 29 to the dotted line designated thence. From Fig. 34 cut the flaps. Embroider the pockets and flaps with red soutache according to the design given on Figs. 29 and 34. Hem the upper edges of the pieces cut from Fig. 29, hem on the flaps cut from Fig. 34, and work the crystal-lobes on the double material around the pieces. Having worked the crystal-lobes on the flaps, sew them on, lay in a fold according to the dotted line given, and work the knot-lobes along the upper edge of each part, through which a cord to run. Join the parts together as shown by the illustration, and finish with the tassel.



CLOTHES-BAG WITH SOUTACHE EMBROIDERY.
For pattern and design see Supplement, No. 37,
Page 23 and 24.

DISCONTENT WITH SELF.

SHIRLEY, in one of his letters from Naples, after speaking of Byron's "discontent and self-willed folly," and describing him as associating "with scorching who were kind to have had the girl and playing wily of men," says: "he is haughty and deeply discontented with himself. No one can be at all surprised at this statement. The only wonder is that Lord Byron did not find his nature and habits utterly intolerable to himself. A man is reasonably supposed to have some enjoyment in the consciousness of himself as a revolution of enjoying outward things. But we have no ground to conclude that Lord Byron enjoyed either the one or the other.

Shirley says it fully. We agreed that Byron was thoroughly

disgusted with himself, a different thing altogether from discontent. Judging by his own representations, and especially by those sideways glances of looking which one catches from his poetry, we should imagine that he was never satisfied except when he undertook to reveal his own weaknesses. That was a talent too great even for his vast powers. Discontent, then, as applied to Byron, is a misnomer. It is simply a transparent egotism. Men who are indignant toward themselves—who are angry with their memories every time they dare to evoke an image from the past—who daily curse the gift of being, blaspheme the light by which they see, and pursue by frantic locomotion the very objects that have given them the chance to clutch them in torturing grasp, are surely sadder than those who are discontented.

Yet discontent with self is no small evil. A great thinker once said that we spend our lives in trying to be what we can not be, and to do what we can not do. The feeling that springs from this constant failure is discontent, and an unhappy feeling it is—harsh every way, and especially harmful to all true growth. A man's knowledge is never put to better account than when it defines his capacity, states the limits of possibility, and restrains him so often likely to be successful. To see clearly what he can never do, is the necessary antecedent to seeing what he can do. Unless he is mortally or crushingly, he will acquiesce in the limitations which he has found possible development. The ideal which he then forms is simply the extension of his positive ability to the measure of his abstract capacity. Often he must needs fail, in a given effort, to come up to his standard. But the failure is healthy. He has had the gymnastic benefit of the exercise, if the soldier's gain has been lost. Rarely in these mortified jolts or drop-stung rancies in such a failure. These come from impatience and consequent inability to reach a false ideal conception of ourselves.

We have many discontented people. Americans are notorious for their intense self-consciousness. Every thing goes straight to the measure of their existence. They catch no light on a polished reflection and throw it back, the brighter for the reflection. They must multiply their life by constant additions, instead of perfecting what they possess. The surface meanings of books, the outside pleasures of society, and the least substantial conditions of wealth—their the more favored get,





PURPLE-ORANGE SILK PARASOL.
For pattern and description see Supplement,
No. XII, Fig. 56.



CHERRY-COLORED SILK
For pattern and description,
see Supplement,
No. XII, Fig. 56.



LEMON BROWN SILK PARASOL.
For pattern and description see Supplement,
No. XII, Fig. 56.

Violet Crêpe Bonnet.

See illustration on page 593.
This bonnet is made in violet crêpe and has two inches and a half and an inch and a quarter wide, and is trimmed with two short velvet satin ribbons and a spray of roses. For the frame cut of double black silk lace from Figs. 56 and 57, Supplement, one piece each. For the head piece lay and sew the pieces designated on Fig. 57; use black cordon wire around the piece as well as along the dotted line; cover the outside of the frame and the wires with crêpe laid double several times, and bind the head



BLACK PINK DE SILK PARASOL.
For pattern and description see Supplement,
No. XII, Fig. 56.



GRAY PINK DE SILK PARASOL.
For pattern and description see Supplement,
No. XII, Fig. 56.

bonnet, a row, and a strip of figured ribbon. Black satin strings two inches and a half wide are used for girths. Make the frame of black silk laid double and black bonnet wire. Cut from Figs. 56 and 57, Supplement, one piece each. Lay the head piece, Fig. 57, in place, as shown by Fig. 57, and finish the outer edge of this piece, as well as the wires, with wire, which must be sewn on with overhand stitches. Sew the wires to the bonnet according to the corresponding figures, and bend back the outside of the wires somewhat, so as to give it the shape shown by the illustration. Cover the frame with

On the front edge of the head piece arrange a puff of crêpe. For the puff take a strip of crêpe twenty-five inches long and four inches wide, shape toward the ends, gather the edges, and sew one edge to the outer side of the bonnet just below the binding, and the other edge along the straight line on Fig. 57. Sew on the reverse along the above-mentioned straight line, so that it stands up like a cushion. To the back edge of the head piece sew a strip of lace two inches and a half wide, slightly gathered, just above the binding; then sew the trimming on the reverse; this trimming must be made in one piece with the bonnet. The piece used for this must be forty-two inches long. Take three strips of crêpe laid double, each an inch wide, make a fold, and sew on each other in such a manner that the folded edge of one strip shall cover the setting on of the other, and lay over the other fold three-fifths of an inch; cover the rear edge of the upper strip with a fold of crêpe. In order to give the bonnet the required rounded shape, hold in the upper edge of the crêpe strips while sewing. Trim the outer edge of the bonnet with lace two inches and a half wide, slightly gathered,

and the upper edge with pleated lace an inch wide. Sew the piece on the bonnet in such a manner that the joined ends shall be about seven inches below the under left hand corner of the bonnet. Fasten the ends of the lace at the back of the bonnet under the binding. Cover the joining of the ends of the bonnet with a lace made of loops and ends of crêpe trimmed with lace in the manner shown by the illustration. Under the wide lace of the reverse trimming set another similar piece of lace, which must be placed toward the ends, allowing it to stand out an inch and three-quarters beyond the other lace; this covers the head piece. Finally, arrange the bowers and flowers, and fasten a piece of elastic to the ends of the bonnet.

Shades laid double several times, covering thus the smooth part of the head piece to the pins, and then the remainder with a strip of ribbon of the requisite width, which must cover the edges of the shades; the edge of the fold which reaches the head piece must be folded over a quarter of an inch. Cover both sides of the reverse with ribbon, and bind the edges of the bonnet with black satin one-quarter of an inch wide. This binding is first sewed to the under side of the bonnet, and then turned over and sewed on the right side, being care not to let the stitches be seen. Close to this binding lay a fold of satin three-quarters of an inch wide around the bonnet. Lay the scarf around the head piece in the manner shown by the illustration. For the scarf take a strip of dotted ribbon forty-five inches long and sixteen inches wide, trim the ends with Chantilly lace two inches and a half wide, wind the scarf loosely around the bonnet, leaving the ends long loose on the left side; use two loops of black satin three inches long on the left side, lay their ends in folds, and cover them with a band, which also covers the points of the scarf, so that the band



GREEN GRASS GREEN PARASOL.
For pattern and description see Supplement, No. XII, Fig. 56.



HARE SILK PARASOL WITH WHITE MOIRÉ CURTAIN.
For pattern and description see Supplement, No. XII, Fig. 56.



PINK PINK DE SILK PARASOL.
For pattern and description see Supplement,
No. XII, Fig. 56.

LEMON BROWN GRASS GREEN PARASOL.
For pattern and description see Supplement,
No. XII, Fig. 56.

LEMON BONNET.

See illustration on page 593.
This bonnet is remarkable not only for its new, peculiar shape, but also for the pretty arrangement of its trimming. It is made of black ribbon and satin, and is trimmed with black Chantilly lace,



LEMON BONNET.
For pattern and description see Supplement,
No. XII, Fig. 56 and 57.

are seams passed through the head. A band of satin also covers the place where the fasteners are set on. Finish the inside of the crown with a ribbon made of a strip of flannel as thick and a quarter wide edged with lace of the same width. Line the bonnet with silk, and, lastly, set the bow on the summit. Make the bow of a strip of blue black velvet eleven inches long and an inch and a half wide, the ends of which are joined over an inserted wire. Fasten the ends of the bow to the center in the manner shown by the illustration, arranging the rows on the front of the bonnet.

Black Silk Round Hat.

The frame of this hat is made of black stiff hair, on which black straw braid is sewed. The trimming consists of a large net, a puff of folded double flannel in which two courts are attached, loops and ends of black ribbon, and a spray of crimson roses on the right side of the hat. Figs. 60-62, Supplement, give the patterns for the hat.



LOUISE BONNET.—BLACK.

For pattern see Supplement, No. XXV., Figs. 61 and 62.

Cut of double stiff hair one piece each from Figs. 60-62. Lay Fig. 61 in the shape designated, join the ends at Fig. 61, finish the edges of all the pieces with wire, and Fig. 62 along the dotted line designated there; use the bands on Figs. 61 and 62, and join the crown and rim according to the corresponding numbers. Sew the revers on the dotted line on Fig. 62, so that it shall stand high, and cover the place where it is set on with a bow ribbon. Make this ribbon of two strips of blue two inches wide, the back edge of which are run together, and then bind in two-point three-quarters of an inch wide at intervals of three-quarters of an inch. On the top of the hat set a cluster of loops of figured flannel. On the back edge of the crown set two pointed ends trimmed with lace an inch wide. The ends are seven inches long and eight inches wide. Finish with a bow of loops and pointed ends and a spray of roses, and set on an elastic band for fastening.



TAILOR ENDOURED WITH GOLD AND SILVER SUTURES.—FRONT.

For pattern and description see Supplement, No. XIV., Figs. 54, 55-56.



VIRGIN CRAFT BONNET.

For pattern see Supplement, No. XXII., Figs. 51 and 52.



FRONT OF VIRGIN CRAFT BONNET.

For pattern see Supplement, No. XXII., Figs. 51 and 52.



FRONT OF BLACK SILK BOWED HAT.

For pattern see Supplement, No. XXV., Figs. 60-62.



FRONT OF LOUISE BONNET.

For pattern see Supplement, No. XXV., Figs. 61 and 62.



LOUISE BONNET.—FRONT.

For pattern see Supplement, No. XXV., Figs. 61 and 62.

on the 8th August, 1870. The Emperor was radiant with mirth; the court put aside the mourning and gloom which had hung over it since the Emperor's death, and became once more the scene of gaiety and merriment. True, talk, notwithstanding of every kind, followed in equal confusion, and only one person refused to chide from the bridal festivities; that person was the imperial bride herself. From the moment when the fact of her betrothal to Ferdinand of Naples had been announced to her, Josephine's deep melancholy had steadily increased. Day by day she became more gloomy and depressed. She showed no interest in the preparations for her journey. She appeared indeed at the court festivities, but it was evident that her thoughts were for otherwise occupied. More than once she had been to declare that her marriage would never take place, and that the journey to Naples would never be undertaken by her. But no one heeded the princess's prediction. The day for her marriage by proxy was fixed, and she that for her wedding day.

The evening before the wedding-day the Emperor sent for her daughter, and recommended her to repair alone to the imperial residence; and then,

BLACK SILK BOWED HAT.

For pattern see Supplement, No. XXV., Figs. 60-62.

A TRAGIC STORY.

IN the vault of the imperial chapel at Vienna there rests one small, simple coffin. Many a country has changed since the day when it was deposited in that gloomy mansion of the dead; and perhaps very few persons are acquainted with the brief history of the young princess whose ashes it contains.

The Archduchess Maria Josephine, was the fairest, the gentlest, and the most beloved of the six beautiful daughters of Maria Theresa and Francis of Austria. The Emperor adored her, and the Empress, who had little time or inclination to lavish caresses on her children, was known to regard her with peculiar fondness. Contemporary writers all agree in praising the beau-



TAILOR ENDOURED WITH GOLD AND SILVER SUTURES.—BACK.

For pattern and description see Supplement, No. XIV., Figs. 54, 55-56.



PACIFIC.

A letter, on the point of being opened as by a common thief, said, "I only see your letter."

"It is to be, as usual," she said, "I have written the dearest of letters."

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"THE SERVANTS."

COOK. "You, Susan, I've written to Mary Ellen Mays. She's applied to me for the character of my Miss, which she's thinking of taking the situation."

SUSAN. "Will you give her any?"

COOK. "No, I've said that." (Sighs.) "My, Perkins promises her Compliments to Miss Mays, and says to John that I consider Mrs. Brown a Respectable Young Person, and one to know for Doctor. but she can't command her Tongue, which I had to put with her in the Account. It's all her fault to be so kind, you know, Susan."

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A HOPELESS CASE.

Leave (who has been studying every possible description of Her) and her (who has been) "You, they are all very pretty. And how can you help me to remember what I learned to love at first?"

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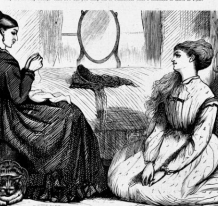
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"THE DOUGH WITH THE MINUTE."

HEARD. "But, Susan, who has been to my house, and I am not a day!"

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AN OBSCURE RE-MAK.

REMAK. "You, Susan, I've written to Mary Ellen Mays. She's applied to me for the character of my Miss, which she's thinking of taking the situation."

SUSAN. "Will you give her any?"

REMAK. "No, I've said that." (Sighs.) "My, Perkins promises her Compliments to Miss Mays, and says to John that I consider Mrs. Brown a Respectable Young Person, and one to know for Doctor. but she can't command her Tongue, which I had to put with her in the Account. It's all her fault to be so kind, you know, Susan."

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HARPER'S BAZAR.

A Repository of Fashion, Pleasure, and Instruction.

Vol. III.—No. 26.]

NEW YORK, SATURDAY, JUNE 25, 1870.

[RECEIVED BY THE POST OFFICE AT NEW YORK.]

Entered according to Act of Congress, in the Year 1870, by Harper & Brothers, in the Clerk's Office of the District Court of the United States, for the Southern District of New York.

WALKING SUIT.

THIS pretty suit consists of a walking skirt, tunic, and bouque waist, with revers collar. The walking skirt is of blue silk, trimmed on the bottom with two inches of the same material. The tunic is of violet silk, pointed on the sides and open in the back, with an apron front, and is edged with a ruche of blue silk. The Pompadour bouque waist of violet silk is worn over a plain waist of blue silk. The flowing sleeves of the tunic extend and the bouque waist are edged with a blue silk ruche. The bouque waist may, however, be made high necked, with the trimming set on to simulate a Pompadour waist. Loose collar, formed of three revers overlapping each other. These revers may be made of the same material as the dress, and cut in one piece, in three points, as in the set paper pattern. Lace collar-sleeves. Violet silk hat, with blue feathers. Like gloves. Like boots. The suit may be made of pongee, poplin, or any kind of summer fabric, in two colors or one, according to taste.

The favor with which our paper patterns have been received, and the thousands of requests for them, have induced us to render them still more convenient by adjusting them so as to fit any figure. The patterns are fitted in cloth and practically tested, and can be put together by the most inexperienced hands. They are graded

from 28 to 36 inches bust measure, which determines the size and proportions of the pattern required. To take this measure, pass a tape-measure around the body, under the arms, across the largest part of the shoulder-blades, and two inches above the fullest part of the chest, drawing it medium tight, as illustrated by the ex-

amples on page 165. The patterns are furnished in sizes 28, 30, 32, 34, 36, 38, 40, 42, 44, and 46 inches—size numbers in all. Dress-makers will find it to their advantage to possess the whole set, which will be sold for \$2, as they will save themselves time and trouble by having ready-cut patterns constantly on hand.

THE RHODODENDRON.

OF all the beautiful shrubs that adorn our gardens, none compare the Rhododendron; and in no other tribe except the Rose has the skill of the gardener in producing varieties as in this plant. They are elegant, showy, evergreen shrubs, suitable for screening driveways, or to be grown as single specimens on lawns, or for decorating green-houses. Native of North America, Europe, Northern and Southern Asia, they are of all degrees of hardiness; some species growing freely, and others taking the skill of the gardener to cultivate them to any degree of perfection.

Nearly fifty species are described in botanical works, of which six or seven are native of this continent; and the hybrids are almost innumerable, running through all the shades of color from pure white, rose, pink, scarlet, and crimson to deep purple, with various markings and markings.

In this country a very beautiful species, known as *R. cuneiflorum*, with deep rose-colored flowers, is found on the high mountains of Virginia and North Carolina, and is hardly as far north as New York. Many years ago this variety was received or hybridized with a *R. alabastrum*, which has large rose flowers, and grows up to a tree twenty or more feet high. The result was a variety known as the *R. cuneiflorum*, with deep rose-colored flowers; and *R. alabastrum*, a variety with scarlet flowers. Neither of these varieties grew so hardy in this country, although they were hardy in England; but they were found to be great additions to our conservatories on account of their stately growth, free blooming, the great size and brilliant color of their corolla, and their easy culture.

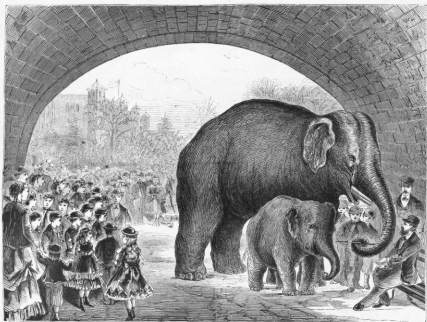
These hybrids were again crossed with *R. pendulum*, a European species with purple flowers, which produced strains of its own color, more or less intense or modified by the color of one of the original parents. *R. alabastrum*, and resembling the shrubby habit of *R. cuneiflorum*. By again crossing these second hybrids with other species, an immense number of varieties have been produced, varying from each other in all sorts of ways, but all more or less giving evidence of their original parentage, the size, color, and habit being retained, and the tender character being lost out. The result has been that we can have a selection of fifty or sixty different varieties that are hardy here, and will thrive in any ordinary garden soil, without much regard to exposure, being equally well in the south-park of city houses, on the lawn of a country residence, or in the shade of a woody copse.

No finer floral sight can be seen on the Central Park than the specimen plants carrying from two feet to six feet high, and of equal diam-



WALKING SUIT.

(Our Paper Patterns of this entire book, to fit any figure, and Pongee, by Mail, on Receipt of Twenty-five Cents and Post Office Money.)



AT THE ARSENAL—THE EMPRESS AND THE BABY ELEPHANT.—[Drawn by Stanley Fox.]



ON THE MALL—THE CHILDREN'S GOAT CARRIAGE.—[Drawn by Stanley Fox.]

CENTRAL PARK SCENES.—[See Page 410.]